



The Philatelic Communicator

Writers Unit No. 30

of the

American Philatelic Society

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SWANSONG

by Barbara R. Mueller

By now you know that after nearly eight years of service as editor of the *NB/PC*, in favor of Ken Lawrence. Editing a journal of opinion and instruction — as opposed to one devoted to recording factual data and research such as *The Essay-Proof Journal* or *The U.S. Specialist* — can lead to burn-out over a period of several years. Frankly, one loses enthusiasm, runs out of ideas, and grows impatient with the mostly uncooperative majority of the membership who always look to someone else to fill the pages. Those three characteristics describe me at the present time. So for the good of the Writers Unit and my own sanity, I asked for a replacement.

We are most fortunate to have a professional free-lance journalist like Ken Lawrence volunteer for this unpaid job. He is an excellent investigative reporter and a thorough philatelic student, as readers of *Linn's Stamp News* can attest. Give him your full support. Write articles. Keep the pot boiling. Good editors are scarce; appreciate what you have.

Meanwhile, I'll keep busy with the Congress Books and *The Essay-Proof Journal*. I won't keep looking over Ken's shoulder, so I'll remain passive insofar as the *PC* is concerned — for a while. Undoubtedly something will come up sooner or later on which I feel the urge to expound and then you will see my byline if it meets Ken's high standards.

For now, I want to make special mention of all the help given me by Bob de Violini, George Griffenhagen, and dear, dear Joe Frye, who has been so patient with my uncertain publication schedule. The Writers Unit owes Joe a great debt.

Remember: from now on, all correspondence and articles to Ken Lawrence, Box 3568, Jackson, MS 39207, phone (601) 969-2269.

President's Message

At the Writers Unit Board meeting in Detroit, there was but one topic to discuss. As you will recall from earlier issues of the journal this year, Barbara Mueller indicated she would be receptive to an offer from someone willing to take over as editor of the *PC*.

She had one volunteer; a person with a great deal of background in writing and editing — Ken Lawrence of Jackson, MS. The possibility of appointing Ken as the new editor was the subject of several letters amongst the WU Board members prior to the meeting at STaMp-SHOW, since several people would not be able to attend the meeting, and it was important to be sure everyone had the opportunity to provide their input.

There were no objections among the written communications, and in the discussion at the meeting no one had any objections. Ken's expertise was known personally to several of the board, and overall it was felt he would be a good addition to the organization.

Everyone had praise for the excellent work of Barbara these past years in handling the *PC*, and were sorry to see her leave the position. But, with everything else she is involved in, her available time was becoming very tight, and if even one of these jobs could be passed along to someone else, she will have a chance to breathe between deadlines.

So, this issue will be her last one; she reports a smooth transition underway to Ken for the first 1989 issue. We again thank Barbara for stepping in to help the Writers Unit seven years ago; you will certainly be missed.

Another change from the past at STaMpsHOW was the Sunday morning Writers Breakfast. In an effort to initiate a resurgence of the success of these events, Steve Rod took on the task of organizing the program. In the face of some apathy among some of our members and others that he contacted, he was still able to arrange a program on short notice that was very favorably received by the 68 participants. I want to take this opportunity to congratulate Steve on an outstanding job.

THE PHILATELIC COMMUNICATOR

Quarterly journal of the Writers Unit No. 30 of the American Philatelic Society, 2501 Drexel St., Vienna, VA 22180, *The Philatelic Communicator* is produced and mailed as a paid service for Writers Unit 30 by Midland Co., Box 22308, Memphis, TN 38122-0308. All matters involving distribution of the magazine must be handled with the Secretary-Treasurer, whose name and address are shown below. Membership in Writers Unit No. 30 is open to anyone interested in philatelic communication, subject to approval of application submitted to the Secretary-Treasurer at address below, on form available from him for no. 10 stamped, addressed envelope, and payment of dues as noted.

Membership in the American Philatelic Society, while encouraged, is not required as a condition of joining or maintaining membership in Writers Unit 30.

Dues are payable in advance, on a calendar year basis, in U.S. funds, payable net in U.S. dollars through a U.S. bank or the U.S. Postal Service, and include all issues of this journal for such calendar year. Refund, pro-rata, of payment to the Writers Unit No. 30 of dues tendered shall constitute final and satisfactory settlement of any dispute which may arise involving membership and/or dues payments.

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30 BUSINESS EXCEPT EDITORIAL MATTER
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U.S. Zip code addresses \$ 10.00
Canada or Mexico addresses . . \$ 12.50
ALL OTHER ADDRESSES \$ 17.00

Dues are payable in advance, on or before Dec. 31st of the applicable calendar year, and membership terminates March 31 of any year for which dues unpaid.

NOTE— Barbara R. Mueller served as editor for this issue. Mr. Lawrence takes over as editor for next (1st qtr. 1989) issue.

The New Editor Speaks

Without a doubt, every Writers Unit member has an opinion about my philatelic writing, but I should warn you now — before Barbara formally passes the blue pencil to me — that I'm a very conservative editor. What you write will be in most cases what you get, unless it's libelous or obscene.

Nevertheless, the editor, as helmsman, is obliged to steer his craft along the charted course. Here are some preliminary thoughts about next year's voyage.

Although I've been collecting stamps for about 35 years, I can't recall any time before 1987 when the ethical aspects of philatelic writing and publishing were subjected to such furious and sustained scrutiny. Today those matters are the subject of continuing debate.

I'd like to add the issues of that debate to *The Philatelic Communicator's* agenda for 1989, so that our magazine is a forum not only for sharing the news, skills, techniques, reviews, and resources of interest to writers, but also also for thoughtful views on what philatelic writers should be — or should not be — writing about and why.

Already I have some lively copy in hand which addresses the controversy over philatelic literature competitions, and I'm eager to receive more. I'd also welcome a volunteer or two who would agree to review the weekly philatelic press as a regular feature.

Finally, I'd cheerfully publish anyone's argument that my priorities are wrong-headed, silly, or boring, as well as those who think that run-on sentences may be ok for Shakespeare but don't belong in *The Philatelic Communicator*.

Ken Lawrence

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Foundation Changes Address-Effective Oct. 15, 1988

The Philatelic Foundation's address is 21 East 40th. St., 14th Floor, New York, NY 10016. (212) 889-6483.

My Writing Process — What's Yours?

by Larry S. Weiss

[Editor's Note: This article arrived just before our Writers Unit 30 seminar at Detroit, so I took it with me and read it there to stimulate discussion. And stimulate it did! A number of prominent players in philatelic journalism were present to contribute their thoughts on the writing process. Larry Weiss also sent actual samples of his outline, handwritten draft, and first word-processed copy, so I showed these to the group also. Unfortunately, we cannot reproduce them here.]

In my search for efficiency in writing, I am sharing my method of preparing submittals for publication — from the first recording of an idea to preparing the final submittal. Perhaps others will share their methods and we may all learn and employ improved techniques.

I am not a "writer" by virtue of any special training. My profession is engineering, and the education and experience behind that does not particularly develop writing skills. Humanities education in engineering college is generally non-existent after two years, and not very comprehensive before then. An engineer who wants or needs to write proposals, reports, letters, or memos must depend on self-development to acquire the necessary skills.

In my philatelic pursuits, it has been beneficial to record my thoughts and communicate as a means of further learning. I have often done so in writing committee reports for the Bureau Issues Association publication *The United States Specialist* and occasionally for others.

Somewhere in my school days I was taught that to write a report, following a well-established process was necessary. An outline should first be prepared, research performed and results recorded on 3 by 5 inch index cards, bibliographic information similarly recorded, the cards arranged, the level of detail of the outline increased as appropriate, and finally the actual writing begins from all the preliminary material. Well, I tried this approach several times and it never did work well for me, seeming tedious and cumbersome.

My usual approach is much less structured and may vary. It starts with nothing more than a topic scrawled on a handy sheet of paper. Such notes are cryptic, often only meaning something to me. Then, when time permits and the proper mood exists (which usually occurs on public transportation due to boredom and lack of distractions), I take a blank pad of lined paper and begin writing longhand, without any preparation of a formal outline. The objective of this first draft is to get, as immediately and expeditiously as possible, my

initial thoughts on paper, thus providing something to serve as a starting point for serious editing and addition. I write it single-spaced, just neat enough so I can read it, and use most of the paper tightly.

Since the above is an important step, some extra discussion seems appropriate. I have tried other approaches to getting that all-important first draft onto paper. I have tried directly typing it on both a typewriter and a word processor. Although I am proficient at touch typing and fairly quick at it, I find either machine a distraction that reduces the quality of the work and prevents my complete recording of those initial thoughts. Dictation does not work either, as my oral product does not end up anything like written material and requires too much rewriting. So, I find hand writing best for me in recording thoughts. It is also convenient in that it can be done anywhere, even on a bouncing train or bus.

I have also tried organizing the thoughts using an outline, improving it progressively, and then writing the details from the outline. This can work for me, but does not seem efficient and I often end up deviating significantly from the outline anyway.

Investigative work in support of an article or report seems to be best performed as part of the rewrite and improvement process. I find it easiest to draft up a report with everything I do know, so that I can clearly identify what I do not know. Areas needing attention become obvious. New information, as it is found, is then incorporated as an addition or change to the draft report, rather than as the original input. So, the first draft in my writing method is usually the handwritten, incomplete, free form "dump" of my first thoughts, with a rough format, errors, and lots of poor English.

The draft must age for a few days, at which time I usually have several new thoughts to add. These can go directly on the handwritten copy, or are entered on "insert" sheets. By the time this is completed, I must go to the word processor with the work, as it is difficult to comprehend the "flow" of the thoughts and make progressive improvements from this base. The typed, neat, and more formal document that results from word processing expedites the remainder of the process.

I usually have to do the word processing myself if the work is philatelic. For my professional products, I have the services of others at hand, which relieves me of the task, but requires more correction due to errors in reading my handwriting. If I am entering the work myself, individual sentences and word changes are often

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made as I word process. Longer work may be entered in a few sessions if necessary. A hard copy is produced from this and, without proofreading anything but essential numbers, the initial handwritten sheets are set aside and eventually discarded.

In the next part of my process, progressive changes are made to the text as time permits the checking of references, correction of detail, further investigation, and development of new thoughts. The flow of the document is examined, headings are added, paragraphing and sentence structure are improved, and word choices carefully considered. It is best if I leave the work for another two days or so before beginning this phase, as a fresh perspective often results in the most significant improvements.

I find it necessary to add, via the word processor, the changes and produce a new hard copy after every several hours of work. Reading from the screen of a word processor is not very effective for me, as only a portion of the text is visible and the context may therefore be lost. The hard copy also permits the flexibility of working away from the word processor.

Several upgrades of even the simplest work will be required. A longer, more complex piece may go through 20 drafts before I am satisfied. There is no standard I use, but there does come a point where I feel I have made all the progress I can on my own.

The graphics that are to accompany the work are next prepared. This is a significant step, and may cause rewrite of the text as availability and content will indicate.

Up to this point, only my own thoughts and work have been incorporated into the piece. I often find this insufficient, and generally seek competent peer review. A copy of the draft is sent to appropriate reviewers who have the necessary expertise, interest, and ability to review.

Every comment they provide is analysed and the text is further improved. This may involve a substantial rewrite, or only minor changes, however, even then the work is improved. Several reviewers are necessary to provide high assurance that all of the glitches are out and subject is fully treated. If comments are extensive, two sets of reviews may be needed. Finally, after all comments have been considered and those in my opinion that are appropriate are entered into the text, a finished product is available.

The process can obviously be lengthy, intensive at times, and time consuming. It is for me, generally
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worthwhile. I usually gain new knowledge and a more exacting understanding of the subject that must be behind a successful completed work. The repeated experience of writing seems to progressively improve my comfort and speed at the task, making further works that much easier to produce.

I look forward to hearing of the writing processes of other readers of this periodical, to further improve my own.
L.S.W.

ISBN / ISSN — What Are They?

by Alan Warren

While serving as an apprentice on the philatelic literature jury at STaMpsHOW 88 in Detroit, I realized that many of the publications entered did not carry the ISBN or ISSN designations. What are these curious numbers, where do they come from, and what good are they?

The letters stand for International Standard Book Number and International Standard Serial Number. Use of these numbers helps librarians and readers to identify and obtain copies of the publications. The numbers are unique for each book or serial (journal), and cannot be reused. The numbers are assigned by officially designated agencies.

The internationally recognized numbering systems are not only for major publishers, but can be used by any publisher, including stamp societies. One advantage to using the numbers is that indices are often published which identify titles along with their IS numbers. In this way a publication receives "free" publicity. Philatelic societies should take advantage of such publicity and also add a professional touch to their publications by obtaining these numbers.

International Standard Book Numbers

In the United States, ISBNs are assigned by R. R. Bowker Company, 205 East 42nd Street, New York, NY 10017. Publishers should write to the firm and ask for the application for ISBN publishers prefix. The questionnaire records the permanent publishing address, the date that books were first printed, the number of titles released annually, and other details. Shortly after returning the completed form, the applicant receives from R. R. Bowker the prefix number, instructions for its use, and a number of multipart forms.

The forms are to be completed for each new publication. The forms are quite explicit in requesting data on title, language, illustrations, author's or editor's

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name, the audience for which the book is intended, year of publication, brief description, and subject category, as well as other information. There is space on the form to insert the unique sequential number, along with the publisher's prefix, which will forever identify that particular title.

The ISBN consists of a series of digits set off by hyphens. These number groups identify the language, publisher, and title, and end with a check digit which helps mathematically verify the entire number. Publications which can be assigned ISBNs are books (both hard and softbound), and pamphlets, as well as Braille publications and microform materials. If a text is printed in both soft and hard cover editions, each receives its own ISBN.

The R. R. Bowker Company publishes an index from time to time known as *Books in Print*. Use of the ISBN system will assure listing therein of the publication where it can be found by anyone seeking the work by title, author, or subject. With online computer ordering, these standard numbers make it easy for distributors to identify and locate the publication for retail sale.

If your society already has published books, these can still be assigned ISBNs and, when reprinted, the number can be inserted. The numbers should appear in at least three locations on each book or monograph: back of the title page, bottom right corner of the outside back cover, and dust jacket. Paperbacks should also show the number on the spine.

International Standard Serial Numbers

Serials are publications which are intended to appear continuously, whether daily, weekly, monthly, annually, etc., and include newspapers, magazines, proceedings, directories, and similar publications. ISSNs consist of two groups of four digits with a hyphen between the groups. *The Philatelic Communicator* carries the ISSN 0147-3646, which appears just beneath the title on the front page.

Each journal is assigned a unique ISSN regardless of the language or country of publication. The numbers help identify the serial and are frequently used by librarians to check in each issue, to seek missing issues, and for borrowing copies of the journal through inter-library loan.

The official ISSN agency in the United States is the National Serials Data Systems, Library of Congress, Washington, DC 20540. Societies should write to apply

for an ISSN for their journals. There is no cost for either an ISBN or ISSN. The standard numbering systems were established by international agencies working with the many countries which agreed to participate in the systems. With the use of computers to order, track, and inventory publications in the rapidly burgeoning world of print, these standard numbers are becoming essential. Philatelic societies are urged to adopt the systems for each of their publications. A. W.

* * *

References:

- Sanford, Kendall C., *Philatelic Literature Review* 31 (2)
(1982) 81-83, 97.
Sanford, Kendall C., *Philatelic Literature Review* 34 (2)
(1985) 67-70.

A Plaint from Another Editor

[Editor's note: Our readers are well aware of my (BRM) complaints about lack of membership support of these pages. I hope that you will make a fresh start and resolve to help Ken Lawrence. Meanwhile, consider the following from William Kriebel, editor of *Bull's Eyes*, journal of the Brazil Philatelic Association:]

This issue marks my completion of eight years — 32 issues — as editor of this journal, possibly a record for an unpaid position, a period of time which has seen many changes in the format, content, and, hopefully, the quality of the publication. It has also seen changes in the makeup of the "masthead" of elected, or, mostly, volunteer/appointed officers.

Those of you who have experienced that period of time have, presumably, read of my attempts to have more of you participate in providing input to the publication. Items of interest, questions, answers, free advertisements of "wanted" or "sale" items, or anything else of potential interest. In my very first issue as editor, I started a "Questions and Answers" column which soon died from lack of response. Sometimes, in writing an article, I can't find some information and ask for help. I don't usually get a reply.

I believe that everyone in this Association probably has some area of Brazil that interests them more than others. I also believe this journal should accommodate those interests. Personally, I am an eclectic — I collect all areas — but, I still have a preference for the airmails. I do not expect every member to be a great author and/or prepare scholarly research on some aspect of "fly-speck" philately. I don't even need you to send typed

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copy — as long as I can read it — but, I would appreciate any terms or town names properly spelled, and, certainly, clear, reproducible photocopies. Share!

I am currently in the midst of writing the second series of articles — the first, on the development of Brazil's airlines, spanned 18 issues — now in its 13th part. It may surprise you to learn that neither of these were totally researched and planned out in advance. To the contrary, if I knew ahead of time what total work was involved, I probably wouldn't have started! But, I didn't, and, wishing to have some data in my blank albums to complement the stamps, I started out. The result(s) was/are both informative and rewarding — to me, anyway. I am not a linguist. I read at Portuguese. (We are now in need of an "official" translator(s) for Portuguese and/or German.) I have never been to Brazil and have limited English-language publications on the country, let alone on its philately. I am not a typist. I do not profess to be a writer. I am an architect by vocation and an educator (I also teach at a local University) by avocation. I feel this journal can also educate, or, at least, inform, and, perhaps, entertain.

I do not feel totally alone in my role as editor. From what I have read — similar commentary in other philatelic publications — there are many other editors who share my fate, i.e., a relatively empty "in" box when it comes time to put the issue together. It becomes a labor of love, but, as with any love, it would be better if it were shared. Remember the song: "You Never Miss the Water Till the Well Runs Dry"?

W.K.

Bulgaria '89 Literature Competition

Fred Blau, technical advisor and U.S. Commissioner for Bulgaria '89, the FIP World Philatelic Exhibition to be held in Sofia May 22-31, 1989, notes that brochures and entry forms for the literature class may be obtained from him at P.O. Box 59153, Chicago, IL 60659, or from Henry Houser, 1206 Racebrook Dr., Woodbridge, CT 06525. The Organizing Committee would like to see as many entries as possible from the U.S.

Don't Forget — We have a New Editor!

Please refer to front page this issue for details and fill the new editor's mailbox with useful copy!

STaMpsHOW 88 Literature Awards & Recipients

GOLD MEDALS

The Congress Book 1987: Barbara R. Mueller.
Gold Rush Mail Agents to California and Their Postal Markings: Theron Wierenga.
American Stampless Cover Catalog, Volume III: David G. Phillips.

VERMEIL MEDALS

Chu Kwang Tower Issues of Taiwan: Donald R. Alexander.
Stamps and Postal History of Vancouver Island and British Columbia: F. E. Eaton & Sons.
A Philatelic Handbook of Nicaragua to 1940: Clyde R. Maxwell.
China Clipper: Donald R. Alexander.
Ice Cap News: Russell E. Ott.
Mexicana: MEPSI.
Petro Philatelist Volume 8: Thomas C. Hughes.
Stamps and Coins: Bob Elkins.
Cancellations and Markings of the Vienna Pneumatic Post: William G. Genzler.
Watermarks and Postage Stamp Paper: Louis E. Repeta.

SILVER MEDALS

Decimal Machins Album/Guide: Richard H. Muller.
Olympex '88: Dale Speirs.
Pennsylvania on Stamps: Cheryl B. Edgcomb.
The Plate Number Coil Issues: Joseph Agris, M.D.
Postmarks of Mandate Tel Aviv: Arthur M. Groten, M.D.
Postal Stationery of Ireland: Otto Jung.
Scouts on Stamps of the World: Howard J. Kaplan and William E. Hoffman.
Alaskan Philatelist: Robert W. Collins.
Chessstamp Review — The Journal of Chess-on-Stamps Study Unit: Russell E. Ott.
EFO Collector: Howard P. Gates, Jr.
Inflation Study Group Bulletin: Diana Manchester.
Luren: Paul Nelson.
NCPHS Newsletter: Darrell Ertzberger.
Ohio Postal History Journal: Martin Richardson.
Post Mark Collectors Club Bulletin: Kimberlee K. Terry.
Postal Himal: Lester A. Michel.
Tin Canner, The Journal of Tonga: Janet Klug.
Only for US!: Steven J. Rod.
Philately: Charles Teed.
Refresher Course: Steven J. Rod.
Stamps: Jeff Stage.
U.S. Stamps, Inc.: Steven J. Rod.
U.S. Notes: John M. Hotchner.
The Youth Group Advisor: Steven J. Rod (with felicitations.)

SILVER-BRONZE MEDALS

Guides and Tips Handbook for Production of Show/Bourse Program Handbooks: Carl M. Burnett.
Later 20th Century "False Representation" Handstamps: James H. Patterson.
The Informer: Dr. Frank J. Novak.
Meter Stamp Society Bulletin: Richard Stambaugh.
Philatelic Paraphernalia: Victor Short.
Philatelia Chimica et Physica: C. S. Kettler.
Scalpel and Tong: Ranes C. Chakravorty, M.D.
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SILVER-BRONZE MEDALS (CONTINUED)

Texas Philatelist: Jane King Fohn.

Stamp Corner: Peter J. McCarthy.

World of Stamps: E. J. Davis, Jr.

BRONZE MEDALS

DOSSU Journal: Morris Raskin.

Mercedes Benz on Stamps: Gene Babow.

Kansas City Literature Competition Postponed

In a special meeting on August 14, 1988, the exhibition committee of the Collectors Club of Kansas City voted to postpone for one year their annual "CCKC National Competition In Philatelic Journalism."

"After discussions with a number of philatelic writers, we have decided to take a year to restructure our contest", explained the competition's founder and manager, Randy L. Neil. "It's our feeling that a new form of serious national recognition for journalistic excellence may be needed in our hobby. Rather than continue with our competition in its present state, we made the decision to take a year off to redesign our event."

The Kansas City group has held four consecutive annual events — conducted under American Philatelic Society literature judging criteria — to honor achievement by the hobby's writers and editors. Winners of gold medals in the competitions were accorded the CCKC's "National Prize in Philatelic Journalism".

Full details on the "new look" to the club's annual competition will be announced at MIDAPHIL '88 in Kansas City on Nov. 18-20, 1988.

Improved Judging Critique Form used at STaMpsHOW

In the past we have not been hesitant to criticize the critiques sent to exhibitors at the annual STaMpsHOW literature competitions. However, this year the 1988 Committee developed an exemplary form for conveying the necessary information with a minimum of work on the judges' part. It is reproduced here to give prospective exhibitors an idea of what the judges consider significant, and may well be worth considering for use in other such events.

AMERICAN PHILATELIC SOCIETY

Dear — — —

Thank you for entering the STaMpsHOW 88 Literature Competition. The jury has awarded your exhibit a:

[] certificate [] bronze [] silver-bronze [] silver
[] vermeil [] gold award.

To help you with future writing and editing, we asked the jury to indicate on this form areas that could be added or expanded or improved. This will be a one-time mailing and there will be no further correspondence. Thank you for your participation. Sincerely,

STaMpsHOW 88 Literature Comm.

Exhibit (name or title):

The Philatelic Communicator, APS Writers Unit 30, Fourth Quarter, 1988.

ORIGINALITY, SIGNIFICANCE, RESEARCH

- [] importance to specialist and all of philately
- [] definitive work
- [] lasting value
- [] contribution to growth of philately
- [] depth and scope
- [] no glaring errors
- [] acknowledgements/credits
- [] references
- [] bibliography

PRESENTATION OF CONTENTS

- [] best for means available
- [] flow
- [] appeals to specialist and novice
- [] variety of philatelic content
- [] serves members with appropriate ratio of philatelic content to ephemera
- [] editing and proofing
- [] format
- [] paper
- [] print or type
- [] illustrations
- [] tables

TECHNICAL MATTERS

- [] title page/masthead
- [] table of contents
- [] pagination/running heading
- [] credits
- [] bibliography
- [] index/cross-indexing
- [] binding
- [] list of illustrations
- [] explanation of arrangement
- [] innovations

X = Outstanding

O = Needs improvement.

Comments:

The STaMpsHOW 88 Literature Committee recommends the APS Manual of Philatelic Judging to help exhibitors understand how literature is judged.

Dan Milliman Leaves Stamps:

Al Starkweather Replaces Him

Dan Milliman, the philatelic philosopher who guided *Stamps* in the transition from its New York City base to ownership in Hornell, New York, and the subsequent change to tabloid format, has left his editor's position to return to the world of higher education. His two-year tenure transformed the conservative publication into a more modern and certainly more personal magazine.

Into his shoes steps Al Starkweather, well known to members of the American Air Mail Society as a frequent contributor to *The Airpost Journal*. A professional newspaperman of wide experience, he will have his own agenda for *Stamps*, including a preference for short half- and three-quarter page articles and a dislike for the longer "Nose Pickers" (his expression!).

Browser's Bookshelf

by Barbara R. Mueller

(This is the last column for this "Browser"; effective immediately please send all materials for review to the new editor:

Ken Lawrence

P. O. Box 3568

Jackson, Mississippi 39207

Telephone (601) 969-2269.)

Canal Zone Stamps, by Gilbert N. Plass, Geoffrey Brewster, Richard H. Salz. Published by the Canal Zone Study Group, 1986.

This review of a truly monumental book is an outgrowth of a meeting with one of the authors, Dick Salz, and his wife Maggie, at CAPEX '87. There, the book received a large vermillion; in my opinion it should have been a gold. With its massive size, 345 pages, 8½ x 11, high quality paper and illustrations, it is impressive for excellence in the graphic arts to say nothing of the importance of its contents. Notable features are the easy to follow arrangement into chapters on the basis of specific issues and classes of issues, and the numbering of the many illustrations by chapter, i.e., the illustrations for chapter four are numbered 4.12, 4.13, etc., for chapter five 5.12, 5.13, etc. Each page is set in two columns 20 picas wide in Century Schoolbook. (Incidentally, unlike most philatelic books, the details about production, type faces, binding, etc. — the colophon — are included.) There are nine plating tables in addition to other types of tables within the text, all of which are listed in the front of the book along with an almost index-like table of contents.

As I read the Preface, I was struck by the tale of adversity which it told, how much effort over a long period of time went into the preparation of this book. Therefore I asked Dick Salz for permission to reprint the pertinent parts here to illuminate the tortuous path to philatelic publication. What follows is a direct quotation:

Important early studies of the Panama and C.Z. overprints and surcharges were published before World War I by Bartels, Colman, Evans, and Heydon. After World War I many publications were produced on specific areas of C.Z. philately, but no comprehensive work appeared until the 1961 publication of Judge E. I. P. Tatelman's book.

By far the most complete work about C.Z. stamps was the unpublished manuscript *The Story of Canal Zone Stamps* by Philip L. Dade and Gustavo Schay. They started with the study of official records early in 1945, through the courtesy of Assistant Executive Secretary C. M. Lupfer of The Panama Canal. A

wealth of information was found, much of which was previously unknown to philatelists. This data was combined with the information Mr. Schay had accumulated, as an avid student of the early issues and overprints of both Panama and the Canal Zone. George W. Brett contributed information on the overprinted U.S. issues, and Judge Tatelman provided data on various subjects.

The Dade-Schay manuscript, completed in 1950 and consisting of 535 double-spaced typewritten pages, was given to the *Chambers Stamp Journal* of Kalamazoo, Michigan for publication. Unfortunately, Chambers discontinued its stamp publication business before finishing work on the book. Chambers apparently refused to return the manuscript to the authors since it had incurred expenses in making halftone cuts. The authors accepted an offer of assistance from Col. James T. DeVoss, then a U.S. Army major stationed in Hawaii and chairman of the Canal Zone Study Group. Colonel DeVoss visited Kalamazoo and was able to obtain possession of the manuscript after reimbursing Chambers for the halftone cuts. The Canal Zone Study Group had hoped to be able to publish the book at that time, but then two things happened. First, Scott Publishing Company changed virtually all of its catalog numbers for C.Z. stamps. A revision of the manuscript would have been necessary, including the changing of the old Scott catalog numbers to the new. Second, the Canal Zone Study Group became inactive in 1955 and remained dormant until 1968. Thus, nothing was done about publishing the book.

Colonel DeVoss made seven copies of the manuscript and circulated them among prominent C.Z. collectors. In the meantime, in 1961 the CZPS published a 439-page book written by Judge Tatelman and titled *Canal Zone Postage Stamps*. Large sections of Tatelman's book are taken verbatim from the Dade-Schay manuscript, although most people had no way of knowing this.

Gilbert N. Plass felt strongly that the important information in the Dade-Schay manuscript should be published for the benefit of C.Z. collectors, as much of it is not included in the Tatelman book. Plass brought this to the attention of the Canal Zone Study Group at its reorganization meeting in 1969 at Atlantic City. It was then almost 20 years since the manuscript had been finished and it could no longer be published in its original form. Much new information had been obtained in the interim (some of it published for the first time in *The Canal Zone Philatelist*), older stamps had been withdrawn, new stamps had been issued, and other developments had occurred in C.Z. stamps. Plass volunteered to revise the manuscript for publication. At the same time, he started the project of photographing as many C.Z. stamps, errors, and varieties as possible for inclusion in the book, since the halftone cuts for the Dade-Schay manuscript were unavailable. With the addition of a few photographs from other sources, this is the basis for this book's practically complete illustration of the stamps, their errors, and most of their important varieties. Plass worked on the manuscript's revision for several years but felt the need for additional help on this large task. Richard H. Salz decided to assist, and he recruited the help of Geoffrey Brewster. These two checked facts, corrected errors and inconsistencies in both the original manuscript and the revised version, and added information, some of which had become available only in recent years. In addition, Brewster took on the enormous job of putting all the information into consistent order. Besides working with Brewster on the manuscript, Salz supervised the preparation of the illustrations, typed the

(Continued on page 53.)

manuscript, and worked with the printer.

The final product is truly a cooperative effort by the three authors. Although we have taken great pains to make the book as accurate as possible, there are inevitably errors in a work of this kind and the authors accept full responsibility. We have done our best to present an accurate story of C.Z. stamps, based on our present knowledge.

Most of the documents quoted in the text were originally uncovered by Dade and Schay. We have added to this our own knowledge and discoveries about C.Z. stamps extending over a period of many years, much of it first reported in *The Canal Zone Philatelist*. Some material was added from articles by Harry E. Huber in *Weekly Philatelic Gossip*; by George W. Brett in *The Bureau Specialist*; from the CZPS' publication *Canal Zone Postage Stamps* by Judge Tatelman; and from its CZPS sequel, *Canal Zone Postage Stamps 1961-1979* by Hugh Cassibry.

* * *

Dick adds the following: "There are 681 illustrations in the book and would you believe that the photos were of dozens and dozens and dozens of different sizes. For example, a single, a block of four, or eight, or etc., filled up approximately the same amount of space on the negative. Thus, Ron Katuranus had a most difficult job to print the glossies so that all stamps were the same size: 1½ times normal (except booklet panes, etc.). And on top of that problem the negatives varied to all degrees of underexposed to overexposed. So you can see we had a rough time with the photos. In fact, we threw away 1,200 black and whites which were not up to snuff."

Now if this doesn't frighten prospective authors, editors, and publishers, read on. The same Canal Zone Study Group published a soft cover, 265-page handbook, 8½ x 11, on *The Postal Markings of the Canal Zone* by Lawson P. Entwistle in 1982 and followed it with two matching supplementary volumes. These books are offset printed from very well typed scripts. There is little straight text as such. The bulk of the books is given over to listings by types of markings, very logically arranged, illustrated clearly. The method of producing the illustrations is noteworthy:

"Over 90% of the illustrations of postal markings have been hand drawn from originals, or photocopies of originals. The rest have been redrawn from other retouched drawings, and a few are the actual markings. The drawings were made 2.96 times natural size in india ink, and were then reduced to natural size by a Xerox model 1860 machine, using the 45% reduction followed by the 75% reduction. For slogans and machine wavy-line hubs one enlarged drawing was made and reduced. Replicate photo copies were made and composited with the correct, reduced dial drawing."

To aid the reader in making measurements, a special

360-degree protractor was placed into a pocket attached to the back cover of each book and instructions for its use were given in the forepart of the text. Despite this special touch, the postal markings books are good examples of budget publishing methods as contrasted to the deluxe standard of the stamps handbook. Both pay close attention to detail and organization and should serve as touchstones for prospective publishers of the same sort of works.

* * *

Linn's U.S. Stamp Yearbook 1987, \$14.95 soft cover, \$25.00 hard cover, from *Linn's Stamp News*, P.O. Box 29, Sidney, OH 45365.

I'm beginning to run out of superlatives to apply to this series of books! Here, in the fifth volume, the previous high standards of usefulness and quality production are upheld and even advanced. It's hard to comprehend how any serious collector of contemporary U.S. stamps can get along without the *Linn's Yearbooks*.

The 1987 edition covers 110 issues, for which author/compiler Fred Boughner has recorded printing details, design changes, first-day facts, distribution numbers, and other technical details that can be lost so easily with the passage of time. His stories provide insight into the evolution of the designs and historical details as well.

In addition to its scholarly value, this book and its companions should be used as a promotional tool for the hobby. Easy to understand, with truly interesting illustrations of not just stamps and varieties, but of flesh and blood people involved in the issuance of the stamps, they present philately as a lively art indeed.

* * *

1987 Post Dates, by Kenneth A. Wood, \$9.95 soft-bound, from Van Dahl Publications, P.O. Box 10, Albany, OR 97321.

Van Dahl, like *Linn's*, has a good thing going on an annual basis. In its case it is an almanac-type publication, a chronological journey through 200 significant philatelic/postal events of a year, including a complete record of U.W., UN and Canadian issues. The 1987 volume, like the 1986 and 1985 before it, are actually continuations in style of Ken Wood's comprehensive listing of events from 4000 B.C. onwards published in 1985.

Aside from interesting trivia reading, these books are invaluable additions to the philatelic communicator's bookshelf. They furnish quick and accurate references to most any subject about which he may be writing or speaking.

* * *

New Jersey on U.S. Philately and *New York on U.S. Philately*, by Mary Ann Owens, available from the author, P.O. Box 021164, Brooklyn, NY 11202-0026, \$14.50 each postpaid, plus New York State sales tax if needed.

May Ann Owens is pioneering a new type of thematic handbook with these publications. The "books" are actually assemblages of punched reproductions of model album pages for the most part, printed on one side of the page only. They deal only with U.S. philatelic material, not foreign stamps on an Americana theme, but they include in addition to straight postage stamps such so-called "philatelic elements" as revenues, locals, and telegraph stamps.

Each book is faced with an attractive, plastic-covered enlargement of the respective state's recent commemorative. The titles may be a trifle misleading — NJ/NY on philately — perhaps "in" would have been a better preposition or "on stamps". But no matter, it's the contents that count, contained on 72 pages in the New Jersey book and 100 in the New York.

But as with all my PC reviews, I pay more attention to form than content, and so we can examine these handbooks from the standpoint of creation of philatelic literature. By using the mock album page format, you can eliminate a lot of lengthy, formal text and use the stamps as illustrations of places and people, Ms. Owens has proved. In addition, you can use the production facilities of the neighborhood quick-print shop to produce offset prints from the original typescript pages. Yes, it will take time to lay them out and place the illustrations just as for a stamp exhibit, but you will be serving as your own layout artist thereby. So for comparatively inexpensive dissemination of philatelic knowledge with no pretensions about the graphic arts niceties, Ms. Owens' projects are worth emulating. They are especially good for promoting the hobby among young and old alike.

A couple of years ago the Wisconsin Federation of Stamp Clubs tried a similar publication printed by an "Insty Print" shop in Green Bay, with text on one side of the page only from a typescript also. But that volume did not use the album page system. Instead, the compilers wrote in complete sentences and formal paragraphs, with the text run-around the illustrations of stamps. While more book-like, this format is harder to update.

Both formats have their pros and cons, but the Owens'

has the added attraction of enabling the reader to learn from an expert's thematic collection presentation. Very few people can put together a thematic as well as Mary Ann Owens, and these modest but useful album/handbooks make her expertise available to all comers.

More on Philatelic Photography

John Kircher, editor of *The New Mexico Philatelist*, comments on Jim Felton's article "Getting Down to Close-Up Photography" in the 2nd quarter 88 PC:

The close-up lenses described in Fenton's article are a sound, inexpensive means of making stamp photos. For those willing to spend about twice as much, I suggest a macro converter. There are several types available, but to me the simplest and least expensive is the Panagor. A recent check of the photo magazines has the price at about \$42, but I would first inquire if this includes a mating mount for your camera. Mounts are available for most SLRs.

This lens was first tested and reviewed by *Modern Photography* about 1980-82. It was classed as a success. You can count on sharp 1:1 reproduction of a standard U.S. commemorative with your 35mm camera and a 50mm lens, as well as filling a slide frame with a block of four in the size of definitives. If you have additional lenses for your camera, other possibilities open up.

Whichever way you go, you can make still more improvements on a budget. A couple of photoflood lamps at daylight temperature (or other, depending on your film) shouldn't run more than \$10-\$15. Then you don't have to worry about uneven exposure due to variations in incident light, day or night. You can get by without photo reflectors if you have a couple of bullet-type lamps, provided you monitor the time of use; a few seconds with a couple of hundred watts won't damage anything. My lamps say not over 60 watts, but I've had no problems.

After seeing photos of stamps done by a professional who said a little curling wouldn't really show, but did, I decided the stamps needed to be held flat. So, a frame with a glass is needed. I have an old view camera film holder, but a picture frame will do. To make that even better, invest a few dollars more for a piece of non-reflecting glass to fit the frame. Then, you not only hold down the stamps (without hinges, even), but get edge-to-edge uniform exposure.

The last piece of equipment is the cheapest. I got tired of using my tripod with the head threaded in from the

(Continued on page 55.)

bottom, then standing on my head for focusing and exposing the frame on a tabletop. I cut a groove in about 30 inches of scrap 2x4 lumber to hold the frame upright. Now I put the tripod on the floor, put the 2x4 on the edge of the table, and go to work in comfort.

How Do You Justify Your Newsletter?

by Dale Speirs

It never hurts to go back to basics every so often and rethink what you are doing from a zero-base viewpoint. This is particularly important when scarce financial resources make a person reset priorities. Since the phrase "scarce financial resources" describes most philatelic clubs, the editor of a newsletter or bulletin must be prepared to defend his/her publication to others who may not see it as a priority. It may be obvious to writers and editors what club bulletins are necessary, but it may not be self-evident to club members who do not like the editorial content or who may not even read their copies.

What are some of the reasons to justify a club bulletin or newsletter? Perhaps the most important one is to inform the membership of events and news of a local nature. We can read *Linn's* for the national and international news, but only the *Piapot Philatelist* is going to report the annual Piapot stamp show, upcoming meetings, deaths, and new members, and other such matters of an ephemeral nature. By being a journal of record, the club's history can be preserved for posterity. Since not many members keep all their back issues, it is well to make arrangements to deposit copies of your bulletin in libraries such as the American Philatelic Research Library, the Western Philatelic Library, the Library of Congress, the National Library of Canada, your local university library, and your local municipal library. By scattering your bulletin as far and wide as possible, you increase the chances of preserving the history of your club. Local club libraries are prone to disappearing during spells of apathy, so one should deposit copies in professional libraries to ensure preservation.

If finances permit, extra copies of the club publication can be used as giveaways to advertise the club. Besides giving them to show visitors, they can be left at dealers and philatelic bureaus. Needless to say, any publicity gained would be useless if the bulletin does not have a page of information on membership rates, meeting places, and people to contact for further details.

Many members only join a club to sell/buy/trade stamps and covers. Free small ads will be an incentive to read the bulletin. Members also join to learn more about stamps, so the editorial content should be educational. This brings up the constant problem of getting articles to publish, but I leave this aside as irrelevant to this essay.

A club periodical provides an outlet for members who want to express their opinions or write up their research or exhibits. Although there are other publications and editors looking for material, not all articles are appropriate for any but a local bulletin. New authors may be a bit shy of writing for the big time such as *Linn's* or *The American Philatelist*, but can be coaxed into local publication.

Ego-boost is important to keep people volunteering to run a club. Without money or other tangible compensation, a club periodical can honor members and publicize their work. A printed pat on the back can do wonders for a person's morale and, not incidentally, provide the editor with a supporter to keep the periodical going. Put the show committee's pictures in the bulletin, and they may all come back for next year's show. Ignore them, and they may say, "What the hell, no one will miss me; let someone else do it next year!"

To summarize, club periodicals are important for local news, preserving club history, publicity, education, putting together buyers and sellers, providing an outlet for authors, and providing an ego-boost for hard-working committee members who get nothing else.

Deadlines

Deadlines for each issue of *The Philatelic Communicator* have seldom been something hard and fast, but we do want to have an issue out prior to the APS Spring meeting and prior to STaMpsHOW each year. For 1989, that means an issue out in early March, and another out in mid-August. In between, there should be one sometime in June, and then the last one for the year showing up in October or November.

Deadlines for each issue will be at least three weeks prior to the desired mailing date, subject to Joe Frye's travel schedule, and so may be as long as a month or more ahead of such time. Watch each issue for projected deadlines from the editor and/or Joe.

Bob de Violini

The Philatelic Communicator
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Vienna, VA 22180 - 6906
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Secretary-Treasurer's Report (As of Oct. 1, 1988.)

WELCOME

We welcome the following new members who have joined WU 30 since our last report:

- 1491 John David Montoya, 3260 West 14th Avenue, Apt. 342, Denver, CO 80204. Columnist *Jack Knight Air-Log* (Aerophilatelic Federation of the Americas). Sponsor: George Griffenhagen.
- 1492 Russ Ott, P.O. Box 157470, Irving, TX 75015. Editor *Ice Cap News* (journal of the American Society of Polar Philatelists) and *Chesstamp Review*; Author *Soviet Antarctic Activities*. Sponsor: R. de Violini.
- 1493 Edwin Lloyd McGee, P.O. Box 306, Lakeview, OH 43331. Editor *Informer*. Sponsor: R. de Violini.
- 1494 I. Michael Orenstein, 19546 Minnehaha, Northridge, CA 91326. Author *Practical Guide to the Fun of Stamp Collecting*; columnist *Los Angeles Times*. Sponsor: Cheryl Ganz.
- 1495 Albert W. Starkweather, 42 Armory Place, Hornell, NY 14843. Editor *Stamps Magazine*. Sponsor: R. de Violini.
- 1496 Harry E. Ehrich, 3585 Seabrook Avenue, Columbus, OH 43227. Contributor to *Columbian* (newsletter of the Columbus Philatelic Club). Sponsor: R. de Violini.
- 1497 Jeanette Knoll Adams, P.O. Box 40792, Indianapolis, IN 46240. Editor *INDYPEX* program for the Indiana Stamp Club. Sponsor: R. de Violini.
- 1498 Thomas E. Gift, 1959 Haviland Avenue, Bronx, NY 10472-5103. Free-lance writer *First Days* and *Stamps*. Sponsor: Michael Lawrence.
- 1499 John G. Ross, 55 West Monroe, Suite 1070, Chicago, IL 60603. Columnist *Liin's Stamp News*; Free-lance writer *Stamp Wholesaler*. Sponsor: Michael Lawrence.
- 1500 Robert F. Yacano, P.O. Box '94, Eden, NY 14057. Editor *Philippine Philatelic News* (International Philippine Philatelic Society). Sponsor: Eugene A. Garrett.
- 1501 Pasquale (Pat) J. Rinaldi, 222 Crest Street, Waterbury, CT 06708. Columnist *Waterbury (CT) Sunday Republican*. Sponsor: Michael Lawrence.
- 1502 Bob Dumaine, 13319 Westheimer, No. 150, Houston, TX 77077. Proprietor Sam Houston Philatelics. Sponsor: Michael Lawrence.

- 1503 Lloyd A. de Vries, P.O. Box 145, Dumont, NJ 07628-0145. Newswriter CBS News Radio; editor *Handcraft Cachets* (AFDCS); columnist *Stamps*. Sponsor: Michael Lawrence.
- 1504 Harold V. Williams, 15039 Knolson, Livonia, MI 48154. Editor *West Suburban Stamp Club Newsletter*. Sponsor: George Griffenhagen.

CLOSED ALBUMS

Condolences are extended to the family of:

- 0191 Arthur Salm of Flossmoor, IL (died July 28, 1988).

BACK ISSUES

Back issues of *The Philatelic Communicator* (formerly known as the *News Bulletin*) for 1984, 1985, 1986, and 1987 are still available at \$2.50 per issue - or \$10 per year - postpaid. If interested, send your check payable "APS Writers Unit 30" to Secretary-Treasurer at address below.

1989 MEMBERSHIP DUES

Watch for the notice of your 1989 membership dues. There will be no increase in dues for 1989, and there is no need to send your dues now. Please respond promptly to the notice you will be receiving by a separate mailing about November 1. By taking prompt action, you will keep expenses down by eliminating a second dues notice (thereby helping prevent dues increase) and assure timely receipt of each issue of this journal.

HELP US KEEP YOUR ADDRESS CURRENT AND CORRECT

Some members are still not sending address changes to me. Prompt notification assures receipt of each issue without delay or unnecessary cost to either the Unit or the member. Thanks!

TREASURER'S REPORT (Annual report: Sept. 30, 1988.)

.....CASH ON HAND Nov. 11, 1987		\$	3,157.77
INCOME :			
	Membership dues	\$	2,647.00
	Contributions		15.00
	Sales of Medals		654.13
	NEVPEX		216.00
	Bank Interest		220.32
	TOTAL INCOME:	\$	3,752.45
			3,752.54
DISBURSEMENTS:			
	Printing Journal	\$	2,300.00
	Purchase/mail medals		542.89
	Martin & Marquis		5.00
	Office expenses		304.05
	NEVPEX Breakfast		203.08
	APS Detroit Breakfast		38.35
	TOTAL DISBURSEMENTS	\$	3,393.37
.....CASH ON HAND Sept. 30, 1988		\$	3,516.85
George Griffenhagen, Sec.-Treas. WU 30, 2501 Drexel St., Vienna, VA 22180.			